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THE
R.A.M. MAGAZINE

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R.A.M. Club

Edited by S. H. LOVETT, F.R.A.M.

No. 161

June, 1955

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Royal Academy of Music, York Gate, Marylebone Road,
London, N.W.1.

Editorial Notes

This issue of *R.A.M. Magazine* brings news of momentous changes at the Academy. Personal regrets will be mitigated by remembrance of that faith which has always motivated work there, even in days when its existence was precarious.

Occasional visitors have frequently expressed their feeling of renewed inspiration which the workings of the institution, and, in particular, the adornment of its building, have brought them at those times. The memorial to Sir Henry J. Wood is an example. In addition to the mementos listed on page 32, a show-case displays insignia of British and foreign distinctions conferred upon Sir Henry between 1911 and 1944.

It is of deep interest to see his last baton; the last page his hand turned (Beethoven VII); to note the repairs to well-worn page-corners; his meticulous bowing marks and boldly numbered bars; and to reflect upon his views on balance, indicated by added tied notes in 2nd horn parts.

Thus was the end; the beginning may be told in a story not yet known :

Somewhere about 1890, two little boys—one of whom was to become Principal of R.A.M.—were accustomed to linger at night, peering through railings into the basement of a dingy chapel in W.2. We could not see through the dirty frosted glass, but we could hear the music and, at intervals, a high-pitched expostulatory voice. This was our first introduction to orchestral music and nearly 50 years were to elapse before Page 37 of *My Life of Music* revealed the conductor and told us the story of the irate tympanist who taught Sir Henry something he never forgot.

The display of Sir Henry's oil-paintings in Room 11 has necessitated the removal of the water-colours by Sydney Robjohns,

Sir Stanley Marchant and others to the Professors' Dining Room where they are beautifully hung and can be seen to greater advantage.

S.H.L.

The Principal's Retirement

The retirement of the Principal, Sir Reginald Thatcher, at the end of the present Academic Year is announced. He will be succeeded by Dr. Thomas Armstrong, Organist of Christchurch, Oxford and Choragus and lecturer in music at the University.

Dr. Armstrong is also the Music Director of the Balliol Concerts, and a member of the Governing Body of Christchurch, Oxford. He had been Organist of Exeter Cathedral, Director of Music, University College, Exeter, and Cramb Lecturer in music, University of Glasgow. A special article on Dr. Armstrong will appear in the next issue.

Sir Hubert Parry once wrote in his diary : " It is but natural to humanity to feel sad at leaving anything it is accustomed to, or respects ". Something of this feeling is with us at the Academy at the prospect of the retirement of the Principal at the end of the current term.

Sir Reginald did not enjoy the advantage of an Academy education, but since he came to us as Warden in 1944 we have found him to be a friendly spirit, easily accessible and just in his dealings, and it was no great time before he became completely one of the family, so that when he was appointed Principal he was already firmly established in the Academy fold, and knew much of its traditions and long history of which so many of us are not unreasonably proud.

And now that ill-health has compelled him to shorten his term of office, we hope that this easing of the burden will mean a steady improvement in health, that he will enjoy the comparative leisure of his retirement and that he and Lady Thatcher will bear with them some pleasant memories of their life at the Academy.

International Chopin Competition in Poland

by Harold Craxton

This year in February I was invited to be one of the Judges at the Fifth Chopin Competition in Warsaw and the Committee very kindly asked my wife to come with me as a guest. The Competition lasted a whole month and it was for us a most memorable experience in many ways.

The first Chopin Competition was held in 1927 and it is held every five years.

The invasion of Poland by the Germans interrupted the series but in 1949 they were resumed. This year there were over a hundred competitors from twenty-six countries and a jury of twenty-five, comprising people of sixteen nationalities. There are three stages of the competition—an average of sixteen out of twenty-five marks is needed to pass on to the second stage; forty players achieved this and an average of eighteen is necessary to pass on to the third stage; there were twenty in this last stage for the playing of the Concertos. The final placings are made on the best of the total marks for the three stages. The first stage asks for a programme of thirty minutes, the second stage forty-five minutes (and this includes one of the Sonatas or a Ballade and Scherzo, as the player chooses) and then for the last stage with orchestra either of the two Concertos—in all four weeks music-making. The last week we had four Concertos each evening—one E minor and one F minor to each half of the programme with a different orchestra for the first and second parts of the programme. The Warsaw Philharmonic Orchestra was divided into two sections and each section had its own conductor so that the players were quite fresh for their tasks. An hour's rehearsal time was allowed for each pianist on the morning of the evening session. The standard of the playing throughout the three grades was remarkably high and there were memorable performances ending in a truly international result, the first four places being taken by a Pole, a Russian, a

Chinaman and a Frenchman. The Chinese player also won the special prize for the best playing of Mazurkas.

What impressed me so strongly in the playing was the very high standard of technical skill that went hand in hand with a wonderful poetic vision even in quite young players. The average age of the first four prize winners was about twenty years. I have rarely heard the Chopin Studies played with such ease and musical elegance, and such difficult works as the E major Scherzo were given the utmost lightness, speed and charm as if no technical problems existed!

Some of the playing of the Nocturnes was most moving in tender poetic simplicity with never a trace of a distorted rubato and always trusting to the 'still, small voice' to make the ideal effect. Our Competition Sessions were daily from ten to one and from four to seven. All players were allowed to complete their programmes without any interruption—not one was stopped during the Competition.

But our day's music did not end when we had finished our Session for on most nights at eight o'clock in the same Philharmonic Hall recitals were given by members of the Jury or there were orchestral concerts. Amongst many fine recitals I must mention three that were to me highlights of the Festival. The two Russian Jurors, Lew Oborin and Jacob Zak gave a wonderful evening—the first, Oborin, playing superbly Beethoven's Sonata Op. 110 and following this by Moussorgsky's "Picture from an Exhibition" played as I have never heard it before with such perfection of musical effect. A few days later Jacob Zak gave a Beethoven programme—the Diabelli Variations in the first part and the Hammerklavier Sonata Op. 106 in the second part. Both these Russians have proved themselves Chopin exponents for Oberin won the Chopin first prize in 1927 and Zak in 1937.

The other outstanding evening was a recital by Michelangeli, also one of the Jury. His Beethoven Op. 2 No. 3 was just perfect and after a fine performance of Schumann's "Faschingsschwank"

we had a magical technical display with the Brahms Paganini Variations.

Several concerts were given of old and new Polish music, Orchestral and Chamber music, and there was much of great interest that we heard for the first time.

What a wonderful month we had—a feast of music-making and on every hand the most generous hospitality. To add greatly to the social side of the Festival, the Queen Elizabeth, Queen Mother of the Belgians, graciously gave her presence for the last week and showed her usual keen interest in the Competitions and the final concerts, to the great joy of the Poles, who gave her a wonderful reception.

This great Competition has been one of the most impressive musical experiences of my life, and it confirms my belief that we teachers of this country have the right ideas about Chopin playing, but on the other hand it convinces me that our students will have to work very much harder, especially at their technical studies, if they ever hope to compete with any success on the international standard.

To end, I must pay tribute to our Principal who so kindly gave me leave of absence and so made this visit to Warsaw possible.

P.S. Our international Jury worked together so harmoniously and so peacefully that at times I felt we must be all English!

Concerts

CHORAL CONCERT—February 23. Conducted by MR. FREDERIC JACKSON. "A Sea Symphony" *R. Vaughan Williams* (Soloists: Joyce Barker, Evan Thomas, Ivor Jones, Elizabeth Simon, Gerald Britnell).

CHAMBER CONCERT—February 24. Trio in C minor for Piano, Violin and Cello, *Brahms* (Margaret Barton, Cathleen O'Carroll, Hamisa Dor); Quartet II for Two Violins, Viola and

Cello, *Lennox Berkeley* (Meyer Stolow, Brendan O'Reilly, Peter Sermon, Christopher Gough); Quintet in F minor for Piano, Two Violins, Viola and Cello, *Franck* (Valerie Tryon, John Tunnell, Miles Baster, Peter Sermon, Gwenda Milbourn).

CHAMBER CONCERT—March 21. Quartet in D for Two Violins, Viola and Cello, *Beethoven* (Gillian Habgood, Linda Wright, Rodney McLeod, Judith Fraser); "Kleine Kammermusik" for Flute, Oboe, Clarinet, Horn and Bassoon, *Hindemith* (Norman Knight, Per Dreir, Tom Kelly, Ian Thompson, Geoffrey Gambold); Quartet in G for Two Violins, Viola and Cello, *Dvorak* (John Tunnell, Miles Baster, Alexander Taylor, Gwenda Milbourn).

ORCHESTRAL CONCERT—March 22. Conducted by MR. CLARENCE RAYBOULD. Overture, "Scapino" *Walton*; Scena ed Aria "Aida" *Verdi* (Joyce Barker); "Don Juan" *Strauss*; Concerto in G for Piano and Orchestra (movts. II, III) *Beethoven* (Valerie Tryon); Three "Faust" movements, *Berlioz*.

SECOND ORCHESTRA—April 1. Conducted by MR. MAURICE MILES and members of Conductors' Class: Geoffrey Grey, James Bennett, Michael Bush. Overture "Der Freischütz" *Weber*; "Good-Friday Music" from "Parsifal" *Wagner*; Concerto in E minor for Violin and Orchestra (1st movt.) *Mendelssohn* (Miles Baster); Symphony VII (2nd movt.) *Beethoven*; Symphony in D "Haffner" (movts. I, III) *Mozart*; "Confutatis" from "Requiem" *Verdi* (George Macpherson); Concerto in A minor for Piano and Orchestra (1st movt.) *Schumann* (Enid Clarke); Aria "Ach ich liebte" *Mozart* (Ursula Connors); Overture in D minor, *Handel-Elgar*.

R.A.M. Club Dinner

The Annual Dinner will be held on Wednesday, June 22 at 7.30 p.m. in Connaught Rooms, Great Queen Street, Kingsway, W.C.

Sir Henry J. Wood Memorial

Through the generosity of Lady Jessie Wood it has now been possible to establish a worthy Memorial to Sir Henry in the Academy which he loved and served so devotedly. The gift consists of the following :—

A portrait of Sir Henry J. Wood, C.H., by Frank O. Salisbury, C.V.O. This is a replica by the Artist of the original Portrait presented to the National Portrait Gallery by Lady Jessie Wood. The National Portrait Gallery kindly gave permission for this copy to be made by the Artist.

The following nine paintings in oils by Sir Henry J. Wood :—

"Apples"	1880
"Thunder in the Air" (Ranmoor, Sheffield)	1900
"Near Crick-Heath Hall" (Salop)	1900
"A windy morning" (Chorley Wood Common)	1907
"Bettws-y-Coed, Valley and Hills"	1908
"Shipping at Poole"	1910
"Llangollen"	1910
"Arvica—Sweden"	1921
"Trees"	1933

A case containing the last score used by SIR HENRY J. WOOD on July 28, 1944.

A Bronze Bust of SIR HENRY J. WOOD by Donald Gilbert.

This collection of pictures (one of them painted at the age of 11) reveals another facet of his extraordinary versatility.

These paintings, together with the fine Salisbury portrait, have been hung in the waiting room (Room 11) which has been specially prepared to receive them, and the whole will form an intimate and worthy Memorial to a great man.

On the concert platform of the Duke's Hall, where Sir Henry trained the First Orchestra for 21 years, the bronze bust by Donald Gilbert is fittingly placed. No one who knew him and watched

him work there can fail to be moved to see this likeness in such a position.

It is certain that this Memorial will be immensely appreciated by the very large number of former students who passed through his hands, as well as by those of the generations to come, who can only know of him by repute.

The Governing Bodies

The Rt. Hon. Mr. Justice Ormerod and Sir Alan Lascelles have joined the Board of Directors of the R.A.M.

Administrative Officers

It has been recently announced that for urgent personal and family reasons Mr. L. Gurney Parrott, HON. F.R.A.M. is compelled to relinquish his office of Secretary to the Academy. The Governing Bodies have appointed Mr. Stanley Creber to succeed him. The change will take place in the autumn when an appreciation of Mr. Parrott's long and valued services to the institution will be published in the *R.A.M. Magazine*.

Professorial Staff

The Reverend Greville Cooke, M.A., B.MUS., F.R.A.M., Vicar of Cransley, Northants, has been appointed to a Non-Residentiary Canony of Peterborough Cathedral.

Boise Scholarships

In the competition for the above, all three awards were won by Academy students. They are :—

Cathleen O'Carroll (violin)
Valerie Tryon (piano)
Michael Matthews (piano)

The object of the Scholarships is to enable the holders to benefit by a period of travel or study abroad.

Clements Memorial Prize

The prizewinning work for 1954 was a string quartet by Raymond Hockley, a pupil of Mr. William Alwyn. There were thirteen entries and the adjudicators were Basil Lam, William Mann and Prof. Westrup.

Particulars and application forms for 1955 from Hon. Sec., Conway Hall, Red Lion Square, Holborn, W.C.1.

Academy Distinctions

The following elections have recently taken place:—

HONORARY FELLOW, (Hon. F.R.A.M.)

L. H. Macklin, Esq., O.B.E., M.A.

FELLOWS (F.R.A.M.)

Adair, Yvonne	Jonson, Guy
Barlow, Sybil	Joseph, Vivian
Davie, Cedric Thorpe, O.B.E.	Pratt, Ross
Edwards, Gwynne	Pritchard, Eric
Hargreaves, John	Vyvyan, Jennifer
Iacopi, Valetta	

ASSOCIATES (A.R.A.M.)

Bor, Edward	MacDowall, Jean
Byrne, Andrew	Rapaport, Dorothy
Dakers, Lionel	Raynes, Robert
Dennis, Ernest	Regan, Christopher
Fellowes, William	Sillem, Mauritz
Graham, Edna	Simpson, Derek
Jaeger, Harold	Tattersall, Norman
Hudd, Anthony	Warwick, Richard
Litherland, Mildred	Watts, Helen

Drama

Tartuffe—Moliere

(adapted by Miles Malleson)

March 8, 9 (twice) 10

Cynthia Holmes, Mae Wallace, Yvonne Hardwick, Jean Stoddard, Yetta Wright, Dierdre Earle, Linda Morris, Jill Tyler, Edmund Howse, Gillian Macmillan, Veira Feldwicke, Frank Bacon, Nia Hughes, Hazel Nicholson, George Johnson, Sheila Fox, Peter Newton, John Moore.

Produced by GEOFFREY CRUMP

Costumes designed and executed by Students under direction of Greta Colson; Stage Director, Sheila Wimsey; Asst. St. Dir. Joy Davies; Lighting, P. and R. Paterson; Wardrobe Mistress, Cynthia Holmes; Property Manager, Ann Miles; Music arranged and conducted by John Fawcett Wilson.

REVIEW WEEK—Lent Term, 1955. March 29, Principal's Introduction followed by *Music and Television* by Kenneth A. Wright, C.B.E., *Chamber Concert*; March 22, *Rehearsal and Orchestral Concert*; March 23, *The Crystal Palace* by R. Furneaux Jordon, 'Othello' by Donald Wolfit, C.B.E.; March 24, *Group Music Making* by Noel Hale, F.R.A.M., *In Kenya today* by Eric D. Cleaver; March 25, *Astronomy for Everybody* by Dr. W. H. Steavenson, F.R.A.S., *Recital* by Jack Brymer, HON. R.A.M., *Concerto Rehearsal*.

R.A.M. Graduates' Reunion

The first meeting, held in Duke's Hall on April 29, was an unqualified success. The desire for such an event has been felt and expressed by many graduates for some time, and the response given to the venture fully justified the occasion.

The Reunion was quite informal, no entertainment was provided or sought after—the exchange of news between graduates being all-important. The afternoon gave an opportunity for the renewal of old contacts and demonstrated a remarkable loyalty which the Graduate course kindles in its Academy students.

It was of particular delight to us that the Principal and Warden were present and we greatly appreciated this opportunity of talking to them, and the interest they showed in our varied experiences in schools. In his speech of welcome, Sir Reginald emphasised the desire of the R.A.M. to keep in closer touch with its past Graduate students.

We offer our sincere thanks to the Principal and the Academy for providing such an enjoyable tea in such familiar and delightful surroundings, and to Miss Donington for having made this occasion possible. We look forward to another reunion.

An "old" Graduate.

Dr. H. W. Richards

Dr. H. W. Richards, formerly Professor, Warden and a member of the Committee of Management at R.A.M., has recently celebrated his ninetieth birthday. The *Reading Mercury* published the following announcement:—

Dr. H. W. RICHARDS HONOURED.—To mark the occasion of his 90th birthday, and in recognition of his services to the Royal College of Organists, of which he has been a member for over 72 years, the council of that body have elected him an *Honorary Fellow Extraordinary*; an entirely new honour, which is, and is likely to remain unique. The president, Sir Reginald Thatcher, and the hon. secretary, Mr. J. A. Sowerbutts, have sent personal congratulations to Dr. Richards; and he has received warmest greetings from the director of the Royal College of Music, Sir Ernest Bullock, and from other notable musicians.

Dr. Richards's services to the Academy—and to other musical institutions—were, over a long period, invaluable in all departments of the world of music. Many of the advantages now available owe their origin to work he did with other reformers. Among his numerous pupils who achieved great distinction was Sir Stanley Marchant.

R.A.M. Magazine is happy to be able to voice the congratulations of many to this veteran of our profession.

Births

MISCAMPBELL—On November 5, 1953, at Bromley, Kent, to Sheila (née Wilkinson) wife of Pennall Miscampbell, a son—Christopher Pennall.

JACKSON—On November 30, 1954, to Barbara (née Carwithen) wife of Michael Jackson, twin brothers—Mark and Philip—for Jennifer.

SIMPSON—On January 13, 1955, to Fiona (née Cameron) wife of Derek Simpson, a son—Ian Martin.

PRINS—On February 10, 1955 at Colombo, Ceylon, to Eileen (née Rodrigo) wife of J. F. R. Prins, a third son—Paul Damien.

Marriages

WILLES—CHURCHILL—On December 21, 1953, at Ramsgate, Nella M. Willes to Peter F. Churchill, A.R.A.M.

CHISLETT—SPRIGGS—On July 3, 1954, at Limpsfield Parish Church, Alicia Chislett to Peter Spriggs.

CATHCART—FOLEY—On December 29, 1954, at the Church of St. Joan of Arc, Farnham, Kathleen Cathcart to Pierce Joseph Foley.

IRVING—JEWELL—On February 12, 1955, at St. George's Cathedral, Cape Town, Stella Irving to Keith Jewell, A.R.A.M.

REDFERN—ROBERTSON—On February 12, 1955, in London, Marion Grace Redfern to George Allan Robertson.

MCKAY—JOHNSTONE—On April 2, 1955, at Canford Magna, Dorset, Ann McKay to G. Graham Johnstone.

Obituary

MRS. VERA KATHLEEN KNIGHTLY (née Davy) Student 1922—25, Country Member of R.A.M. Club. Died in April 1954.

WALTER WEEKES, F.R.A.M. of Plymouth. Died in October 1954.

ERNEST LESLIE HINDLEY, A.R.A.M. of Hurstleigh, Keswick, who died suddenly on January 13, 1955.

GEORGE GROSVENOR GRANVILLE, M.C., husband of Cecil (née Tindall) on January 22, 1955 at Englefield Green, Surrey.

R.A.M. Club

Founded in 1889

For the promotion of friendly intercourse amongst
past Students of the Royal Academy of Music

President

York Bowen

Past President

Percy Heming

Vice-Presidents

Barbirolli, Sir John,	Read, Ernest
Clive, Lt.-General Sir G. Sidney G.C.V.O., K.C.B., C.M.G., D.S.O.	Regan, Leslie
Craxton, Harold	Richards, H. W.
Goodson, Katharine	Thatcher, Sir Reginald, O.B.E., M.C.
Hess, Dame Myra, D.B.E.	Turner, Eva
Neilson, Julia	Waller, Percy

Committee

	1952-1955	1954-1957
Blyth, May	Jackson, Frederic	
Bowen, York	Lavers, Marjorie	"
Tidmarsh, Egerton	McLean, Virginia	"
Windsor, Madeleine	Pirani, Max	"
Jeynes, Alban	Craxton, Harold (Chairman)	"
Marchant, Hugh	Thiman, Eric (Hon. Treasurer)	
Nash, Brian	Regan, Leslie (Hon. Secretary)	
Pauer, John	Jonson, Guy (Asst. Hon. Secretary)	

Students' Sub-Committee

Davies, Frederick	Moore, John
Guise, Gabriel	Tasker, Brian
Harris, Elizabeth	Barker, Joyce (Hon. Treasurer)
Jones, Ivor	Britnell, Gerald (Chairman and Hon. Secretary)
May, Shirley	

Hon. Trustees

Lt.-General Sir G. Sidney Clive, G.C.V.O., K.C.B., C.M.G., D.S.O.
Sir Reginald Thatcher, O.B.E., M.C.
H. W. Richards

R.A.M. Club—Social Meeting

An evening of superb music and artistry was enjoyed on March 1 when Paul Tortelier and Ivor Newton gave the Club a programme which included a *Sonata in G* by Sammartini (transcribed Tortelier), Bach's *Suite VI in D*, Tortelier's own *Concerto in G minor* (1st performance in London), and encore pieces by Couperin and Sarasate. The President, York Bowen, in thanking the performers, expressed the pleasure which the notably fine music had given to the large assembly of members and their friends.

R.A.M. Club

Alterations to List of Members

Town Members

Barratt, Miss Ann C., Nurses Home, St. Bartholomew's Hospital, E.C.1 (insert).
Densem, Mrs. W. G. (Mary Clarke), 30 Marlborough Place, St. John's Wood, N.W.8 (change).
Gow, Helen (Mrs. Roger Langrish), 62 Silverston Way, Stanmore, Middx. (change).
Martin, Cimbro, 80 Hartland Way, Shirley, Surrey (change).
Palmer, C. King, 2 Popes Grove, Twickenham, Middx. (change).
Trevor, Mrs. H. J., 285 Sheen Lane, S.W.14 (insert).

Country Members

Jellen, Mr. Alan, 4 Broadview, Dartington, Totnes, Devon (insert).
Roberts, Miss P. M. R., 38 St. John's Road, Westcliff-on-Sea, Essex (insert).
Long, Mrs. J. H., The Old Hall, Birstall, Nr. Leeds, Yorks. (change).
Long, Mr. Noel, The Old Hall, Birstall, Nr. Leeds, Yorks. (change).
Evans, Miss Elizabeth, School House, Roedean School, Brighton (insert).
Harper, Miss Alison, 57 Bowen Mount Road, Maidstone, Kent (insert).
Spriggs, Mrs. Alicia, Berrick, Friary Island, Wraysbury, Staines (change).
Johnstone, G., Mr. G. Graham, Oakleigh, Carn, Shaftesbury (change).
Foley, Mrs. P. J. (née Cathcart), 33 Castle Street, Farnham, Surrey (change).

Johnstone, Nancy, Hanley Hall, Hanley Castle, Worcs. (*insert*).
Pugh, Miss Ruth, 11 Third Avenue, Chelmsford, Essex (*change*).
Churchill, Mr. Peter F., 108 High Street, Ramsgate (*change*).

Overseas Members

Howell, Mrs. Rennie (Leila L. Goulden), 346 4th Avenue West,
Prince Rupert, British Columbia (*insert*).
Prins, Mrs. J. F. R. (Eileen Rodrigo), 3 37th Lane, Queen's Road,
Colombo, Ceylon (*change*).

Notes about Members and Others

JULIUS HARRISON's recent 70th birthday was celebrated by two B.C. Third Programme performances of his *Mass in C* which took place on March 25, 26.

KEITH JEWELL writing from Cape Town in January sent us news of his recovery after three months in hospital. He also told us of his approaching wedding which took place on February 12 in St. George's Cathedral. The marriage was solemnised by the Archbishop of Cape Town in the presence of the Mayor and the Town Clerk. Keith's mother went out from England for the wedding.

MAURICE HENRY's articles on music: *Meet the Conqueror* and *Composers are only human* have appeared in various successive issues of the American magazine *The Cornucopia*.

NORMAN DEMUTH gave lectures on 16th century English Music and on Modern English Music at the *Ecole César Franck* and at the *Sorbonne*, Paris, respectively, on February 27 and 28. He also recorded two "Talks" for French Radio. His Suite from the music for Molières' *Pastorale Comique* (for clavecin, flute and oboe) was broadcast on French Radio on January 5 and was played at the *Comédie des Champs Elysées* on February 2.

ANGELA JUDD writes from Cape Town to tell us that she will be in England from May until September. She hopes that old friends will get in touch with her at *Friends' Centre, 32 Tavistock Square, W.C.1*.

ARTHUR PERROW from Oregon, U.S.A. sends us notably fine and representatively English programmes of recitals he has given in California. He has been associated with Mrs. Gwendolyn Koldofsky (former pupil of Matthay and Harold Craxton) and

they both send warm greetings to former friends and associates at R.A.M.

ERNEST READ's usual Orchestral Summer Course at Queenswood School, near Hatfield is announced to take place from July 29 to August 6. He has the assistance of Academy Professors and (engagements permitting) Sir Adrian Boult. Applications to: The Secretary, 151 King Henry's Road, N.W.3.

MURIEL KEMP's Truro School of Music pupils gave a recital on April 2 in the City Hall Annex. The finely eclectic programme included Solos, Duets, Trios, Two-piano pieces and Concerto-movements with Miss Kemp at second piano. Anna Lightbown (Associated Board Scholar at R.A.M.) concluded the music-making with Liszt solos.

DR. RUTH GIPPS has issued a leaflet respecting the *One-Rehearsal Orchestra* which she conducts weekly on Fridays at 5.30 at 14 South Audley Street, W.1. Particulars and entry-forms from H. J. Graty Esq. (Secy.), 20 Heathcote Road, St. Margarets, Middlesex.

DR. PAUL STEINITZ is forming an International Choir to give people of all nationalities opportunities for fellowship through music. Particulars from 244 Mytchett Road, Mytchett, Near Aldershot, Hants.

DR. ARTHUR J. PRITCHARD, in a recent recital at St. Peter's, Eaton Square, included an official first performance of Alec Rowley's *Symphony in B minor*.

G. GRAHAM JOHNSTONE is now teaching at Shaftesbury Grammar School and is organist and choirmaster of Holy Trinity Church, Shaftesbury.

KATHERINE LOVELL's (Margaret Hubicki) *I know a bank from "Shakespeare Sketches"* was broadcast by Clive Browne on January 1. Her *Theme, Pastorale and Pizzicato* for String Orchestra was given its first performance at Queen Mary Hall by the Alison Dalrymple Children's Orchestra on April 23.

ALAN BUSH's *Wat Tyler* was produced at the *Volkstheater*, Rostock, in March, and was revived during the 1954-55 season at the Leipzig Opera, where it had its world première in 1953. Mr. Bush is now completing his second opera, *Men of Blackmoor*, which has been accepted by the *Deutsches Nationaltheater*, Weimar, and will be produced there for the first time in April, 1956. During a visit to Germany in March Mr. Bush conducted the Leipzig

Radio Symphony Orchestra in a public concert of British works that included a Purcell Suite, Ireland's *London Overture*, Vaughan Williams's Symphony No. 5, and his own *Concert Suite* for 'cello and orchestra. In London in January, Dennis Brain performed *Autumn Poem* and *Trent's Broad Reaches* at the Mewton-Wood Memorial concert at Wigmore Hall, and Peter Pears, accompanied by the composer, sang at St. Pancras Town Hall the song-cycle *Voices of the Prophets*.

New Publications

The Forty-two Studies of Kreutzer
Technical Instruction and Musical Interpretation
(Augener) *Sydney Robjohns*

The Musical Production (Pitman) *King Palmer*
(with Cossar Turfery)

Short Symphony (II) Pocket Score
(Boosey and Hawkes) *Aaron Copland*

Concertino for B flat Clarinet and Orchestra
Cl. and Piano reduction Harold Perry
(Hawkes and Son) *Gilbert Vinter*

Introduction to Musical History (Hutchinson)
Triptych } (Novello's Organ Music Club)
Three Pieces } *J. A. Westrup*
Alec Rowley
Eric Thiman

" Wintry Wind " for Piano (Ashdown) *Ivor R. Foster*

Three " Summer Sketches " for Cello (or Bassoon)
and Piano Elem.—Lower (Elkin) *Katherine Lovell*

" Song Prelude " for Piano
" Bread of the world " Eucharistic Introit } (Williams) *Greville Cooke*

Annual Subscriptions

Members are reminded that their subscriptions (10s. 6d. for Town members and 5s. for Country and Student members) are due annually on October 1. Any whose subscriptions are still unpaid are asked to send a remittance to the Secretary without delay.

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- 1.—*The R.A.M. Magazine* is published three times a year and is sent gratis to all members on the roll of R.A.M. Club.
- 2.—Members are asked kindly to forward to the Editor any brief notices relative to themselves for record in the Magazine.
- 3.—New Publications by members are chronicled but not reviewed.
- 4.—All items for insertion should be sent to the Editor of *The R.A.M. Magazine*, Royal Academy of Music, York Gate, N.W.1 or to 91, Crane Street, Salisbury, Wilts.

N.B.—Tickets for Meetings at the Academy must be obtained beforehand, as money for guests' tickets may not be paid at the door. Disregard of this rule may lead to refusal of admittance.

